detachment from the reality of the community, re-enters the context of reality in order to possess and master its ways and resources. Prince Amerigo is not only reawakened to his finer nature, but also his finer nature is given the redeeming choice of proving itself in a locus of reality, in which the supremacy of culture as against selfhood is illuminated. Refinement in *The Golden Bowl* assumes its total comprehensiveness, and even becomes transfigured into a symbolic equivalent of life in all its aspects, individual, cultural and aesthetic. When refinement achieves its rounded adequacy, and its plastic perfection, it is no longer a means to an end, for it has become an end in itself, and has no need for the surrogate mechanisms of life viewed in parts and segments. The "golden bowl" is cast away because it cannot, and should not outlive its symbolic usefulness. The wider truth of life must inevitably take the place of the limited attributes of truth. Thus, in *The Golden Bowl,* the Jamesian idea of refinement comes full circle.

In the novels of Henry James, the spiritualization of human action and the disembodiment of the human personality maximise the reality of the inner life and intensify the processes of the human consciousness. But, at the same time, the links in the chain of physical causation and psychological determination are not overlooked and the readers are continuously invited to comprehend the objective correlatives that concretize and synchronize the limits and horizons of man's life in this world. The Jamesian narrative method is not a mere perfunctory stylization of the content of experience, but it is more pointedly an instrument of artistic generosity which in the field of action is revealed as refinement. Although the raw energy and crude vitality of the physical world with its naturalistic imperatives are strained away in James's novels, there is yet revealed a genuine over-plus of felt life carved out of the unyielding and resisting resources of reality by means of a grasping imagination which

has no parallel in American writing. The inner landscapes of the Jamesian world are inhabited by panoramic processions of types, analogues, and combinations of human experience. This densely citizened world arranges itself into its own demographic structures and movements, to which the idea of refinement provides the vital clue, James's societies, cultures, his heroes and heroines, his villains and vampires, his images of temporal and spatial differentiations, are all organized apositely in relation to the dramatic polarities of human refinement,.